

MCA

Perspectives

VOLUME II

NUMBER V

A
Quarterly
Publication
from
the
Massachusetts
College
of
Art
Alumni
Association.

THE MCA GARGOYLES

by Paul Dobbs, Archives & Records Management

Art school teachers often ask their students to redesign their campus or part of it. Typically, these are purely academic assignments, but at MCA, 60 years ago, the project was real.

In 1929, MCA was operating in its Newbury Street building, and the new building at the corner of Brookline and Longwood Avenues was under construction.

The new building's architect, R.C. Henry, planned 30 gargoyles on the exterior buttresses of his creation. He proposed that the students design the gargoyles, and that some be caricatures of faculty members. The idea was enthusiastically received by faculty and students, and approved by Principal, Royal Bailey Farnum.

Raymond Porter's advanced modeling class undertook the task of designing the pieces. At the top of the buttresses of the higher central tower were to be six heads, larger than the others, typifying attributes of art: Truth, Beauty, Power, Inspiration, Mysticism, and Humor. The buttresses of the lower wings of the building would bear the gargoyles resembling faculty. Early in the project, the students also completed quarter-scale seated figures representing school activities: sculpture, architecture, painting, design, drama, and knowledge. These were originally planned for the buttresses, but were found to be too large and reassigned for interior decoration.

The models, first made in clay over wooden armatures, were cast in plaster and then approved by members of the architectural firm of Henry and Richmond. A local professional stone carver had been employed to carve the final work.

The MCA Archives Office telephoned several students who had worked on the project. Helen Dauphinee Canning ('29), now in Beverly Farms, MA, remembered preparing the figure representing Painting and the gargoyle of Dean Frederick Wilder. She said that working on them was "great fun," and that "Cyrus Dallin (who taught sculpture with Porter) was a dear old man who would lean his head back with his goatee in the air when he critiqued your work." Stephen York (formerly Yacobowski) ('29), now in St. Petersburg, FL, completed gargoyles of three faculty members and recalled that, "Everyone liked the idea." Robert Amendola ('29), now in Hopkinton, MA, completed the Richard Andrews gargoyle and recalled the episode with pleasure. When asked what was it like when the faculty sat for the modeling, he said, "It was a pretty interesting time. We speculated over how far we should go in caricaturing."

Boston newspapers found good material in the project. The *Evening Transcript* filled half a page to cover the construction of the new building. In addition to a drawing of the building and photos of five gargoyles, its spread included an architectural review and a thoughtful discussion of the school's history and educational philosophy. Other papers, including the *Herald*, *Traveler*, and *Christian Science Monitor*, were less concerned with historical context, zeroed in on the faculty gargoyles as a humorous novelty.

Now, anyone who knows the Longwood building knows that these gargoyles were not installed. At this point in time, the question is why. None of the gargoyles' artists to whom I spoke were sure of the reason, but all agreed that the disappointment around campus was fierce, particularly for the student artists and their teacher Raymond Porter, who had invested tremendous time and energy, but also for the rest of the MCA community. Helen Canning thought it was decided that the gargoyles didn't fit with the modern design of the building. Stephen York felt it was lack of funds: "There was some suggestion that we were promoting ourselves, but it was mostly the money, I think."

The college archives now contains one of the plaster cast gargoyles created by Stephen York, that of Theron Cain ('16), MCA alumnus and longtime faculty member, who



This gargoyle was created by Stephen (Yacobowski) York ('29) in the likeness of former faculty member Theron Cain ('16)
photo credit: Lori Desantis ('87)



unfortunately died last year. But as to location of the others, or any stone versions, if indeed any got to that stage, or the question of exactly why the project was not completed, we do not know. The following list of works and artists appeared in the *Evening Transcript* article: Royal B. Farnum, principal, by Helene Dauphinee; Frederick M. Wilder, Dean, by Helen Dauphinee; Cyrus Dallin, famous sculptor and head of the sculpture department, by Eleanor Wilder, daughter of Dean Wilder; Edwin Hoadley, instructor in design, by Eda B. Earle; Albert S. Kendall, instructor in architecture, by Paul Winters; Richard Andrew, instructor in anatomy and painter of the murals depicting the decorating of the colors at the State House, who also is doing other paintings for the capitol, by Robert Amendola; Raymond Porter, who had charge of the modeling work, by Eleanor Wilder; Leo O'Donnell, instructor in Illustration, by Stephen Yacobowski; Otis Philbrick, instructor in life drawing, by Yacobowski; Beauty, by Eda Earle; Humor, by John Phelps; Inspiration, by Jean Harper; Mysticism, by Dorothy Thurlow; Power, by Ernest Halberstadt; Truth, by Eda Early; Daniel O. Brewster, instructor in design, by Robert Amendola; John E. Alcott, head of the design department, by Eleanor Wilder; William D. Hamilton, by Lillian Burgoyne; John Sharman, by Yacobowski; Ernest L. Major, by Paul Quinn; a gargoyle of The World, by Roger Wolcott of Amherst, which will be reproduced several times in order to fill in the spaces between the others.

The process of organizing MCA's archival material may yet bring to light more information about this, but in the meantime, if you know why the project wasn't completed or something else about the project, or the location of one of the sculptures, please contact Paul Dobbs, Archives and Records Management, MCA, phone (617) 232-1555, extension 264. Any new information will be reported in the next issue of *Perspectives*.

THE BELLS ARE RINGING... The Phonathon Strikes Again

On Sunday, Nov. 13th, the Alumni Association started five evenings of phone calls in support of the Annual Giving Campaign of the Massachusetts College of Art Foundation.

A light supper was enjoyed as the beginning of each evening which ran from 5 p.m. to 9 p.m. at the Tower Building of the new campus at 621 Huntington Ave. This was the first half of our planned Annual Phonathon, to be followed by a second week in March of 1989.

Lee Doliber, President and the Board of Directors of the Alumni Association, feel that the improvement of communication between the college and the alumni/ae is the single most significant step to create a viable Alumni Association. Two major efforts are planned: the newsletter *Perspectives*, now in its sixth issue, and for the second year the Phonathon.

The Phonathon has two functions. First, we seek pledges in recognition of the 100th Anniversary of the Alumni Association. We are asking if each alumnus/a who can afford to do so to consider a gift of \$100 or more. We have set an ambitious goal of \$100,000 in total gifts for this special anniversary year of our Annual Fundraising Campaign. We hope to raise \$30,000 of this in pledges from the Phonathons - during November and March.

Our second goal is to update our alumni/ae records, thereby strengthening alumni/ae networking and offering the opportunity for support and criticism so the Association can serve graduates and students more effectively.

The Phonathon committee has worked since early September planning and organizing the event. Pat Waggoner ('81) from the Board of Directors and Rene Golden from the Alumni and Development Office, undertook the search for volunteers. Networking classmates and working from lists of alumni/ae who had previously indicated their willingness to help, ninety-two alumni/ae volunteered and seventy-six of them participated by spending three to four hours a night making calls, many of them giving two nights. These volunteers ranged from the class of '42 to the class of '87, representing five decades of MCA students.

They talked with alumni/ae who spanned an even longer time at MCA going back to the class of 1922, and reported that most of those they talked with were delighted to hear from the college. They made over 1,000 phone calls. As well as up-dating a wealth of information (name correction, address changes and new phone numbers) they received over 200

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From The Association

A good solid Alumni Association not only sends out information to the alumni/ae, but it also provides the vehicles through which alumni/ae can get together...and not always just reunions.

ALUMNI/AE COME BACK TO THE COLLEGE!

In support of the Annual Fund Drive, over 70 alumni/ae participated in the five evening Phonathon. More than just a fundraising event, the Phonathon provides the most up-to-date information on the alumni/ae. The volunteers completed over 1,000 calls, that means more accurate dates of graduations, and many address corrections! It was also an opportunity for alumni/ae to talk together and share old times with each other, and in some cases it was the first time in years that they had heard from the College... amazing (See "The Bells are Ringing").

Over 1,200 students, faculty, alumni/ae, and friends of the college attended the The Big SIM Show, November 5th through November 19th. The event, co-directed by San Shoppell ('84), Nita Sturiale ('90) and Ron Wallace ('77), was a celebration of the SIM departments 20th anniversary and the retirement of Harris Barron ('54) founder of Studio for Interrelated Media.

MASSART'S MASSARTS received an incredible number of entries for consideration for inclusion in the first all-Alumni/ae visual communication exhibit.

As the new year begins it is once again time to elect new members to the Board of Directors...if you would like to serve on the Board or know of someone who wants to play an active role in the future of the Association, please fill out the enclosed nomination form, right next to the Alumni/ae update form.

Last but not least, this fall the College was the site of three reunions: the classes of 1940 (Drawing and Painting Section), 1948, and 1968. Congratulations!



MCA ALUMNI ASSOCIATION ENCOURAGES TIMID ALUMNI/AE TO BECOME PARTYING ANIMALS

by Patricia Waggoner ('81)

This year the Reunion Committee of the Alumni Association hopes to be flooded with rave reviews (and accompanying photos) on the wild antics of alumni/ae get-togethers. We stand ready to rush your gossip to the editor of *Perspectives* for publication.

This year we also pray to be deluged with pleas from potential reunion organizers to supply them with addresses of former classmates, suggestions on locations, and to offer moral support. To relieve anxieties of potential hosts, we've put together a "How To" book. Written by David Ender ('81) designed by myself and Deborah Chandler ('83) the book presents a step-by-step guide to holding a successful reunion (the censors edited out all the stuff that would've guaranteed them to be a smashing success.)

We do encourage reunions to take place at the College. We further recommend they be held during Commencement Week when the school is bustling with graduation ceremonies, senior art show(s), guest lectures, the Alumni Association's Annual Meeting, and special events, ad nauseum. We can even arrange for the College President (or other dignitary) to drop into your party and say hello. And, if you choose to present that officiated with a gift to the College from your class, I bet you could even get some champagne!

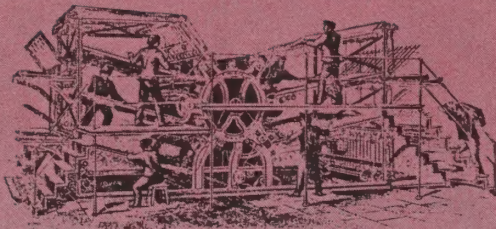
So give a call to the Alumni and Development Office to get your reunion ball rolling. As you recall, if you wait for your classmates to do it, it'll never get done.

The newsletter staff has experienced many changes this year. Our Secretary, Linda Johnson ('82), took a leave to care for her new 9 lb. baby boy. Mark Frigon ('74), Creative Director and Andrea Gross ('86), can't participate due to their increased work loads. Kathy Latus ('85) our Photo Director, has moved to California. We miss them all.

Fortunately, we've added some new Alumni/ae. They're appointments include: Lori Anne DeSantos ('87), Photo Editor, Eva Robbins ('84), Proof Reader Linda Dana Willis ('66), Production/Designer Debra Arnold ('91), Student Intern Valerie Black ('83), Writer Audrey Taylor ('80), Writer

Our plans for the future include articles like: "Health Hazards in the Arts", "Creative Couples", "Art Associations". We plan to provide articles which are factual, informative and fun.

Our staff is pleased by your responses and comments. We've been able to bring old friends together and create a new interest in the college.



Looking for a job? Looking to fill one?
The Office of Career Resources publishes a weekly newsletter available to alumni/ae only. The newsletter contains listings of art related jobs, art competitions, grants, and freelance work. It's available for \$25 a year.
For more information call the Office of Career Resources, 617-232-1555 ext. 388.

WHAT CO-ORDINATION

The MCA Alumni and Development Office has been fortunate to obtain a Volunteer Co-ordinator, Rena Golden. Rena comes to us from her prior position at the Mass. Justice Training Council.

According to Rena, she is "very pleased to be a part of this team and is looking forward to bringing in more volunteers to participate in the Associations' activities."

If you volunteered to help out, you'll be getting a call from Rena, so don't let her down.

So far she's placed over 100 volunteers that helped with the phonathon in November. What co-ordination!



Rena Golden, Volunteer Co-ordinator, Alumni and Development Office.
photo credit: Lori Desantis ('87)

PUTTING THINGS INTO PERSPECTIVES...

Perspectives is a quarterly publication of the Massachusetts College of Art Alumni Association. Its purpose is two-fold: to provide alumni/ae with a means to communicate with each other, and to provide the College with a vehicle to inform alumni/ae and friends on current and future activities. Regular columns will include: News and Notes; College Departmental News; Missing Alumni/ae. *Perspectives* will publish, as interest and space dictate, articles of both general and specific interest, illustrations, humor, notices of events, awards, exhibitions and anything else that will keep the vast Mass Art community informed and in good cheer. *Perspectives* belongs to you, the reader. You are invited, and encouraged, to submit your comments and contributions.

The Massachusetts College of Art Foundation and the College are supporting the Alumni Association with funding for the publication of this newsletter.

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William Gunn ('45)
Stephen Farrell, Alumni/Development
Mary Gagliano, Alumni/Development
San Shoppell ('84), Alumni/Development

Illustrators Wanted

Mass Art Alumni/ae needed to contribute illustrations to our newsletter. Please submit samples of your style for our files

Writers Needed

To assist on the newsletter for regular and feature articles

Photographers Needed

To assist on the newsletter

CONTRIBUTORS

Paul Dobbs, Archivist
Lee Doliber ('72)
Deborah Looser ('72 & '75)
Kay Ransden - Staff
Alma Thompson ('48)
Pat Waggoner ('81)
Ron Wallace ('77)

DEADLINE FOR NEXT ISSUE:
February 7, 1989.

Summer issue deadline: May 7

If you have an exhibition or event notice you'd like us to print in *Perspectives*, send it in!

PLEASE REMEMBER!
DO NOT FORGET

Fill Out Your Alumni/ae Update Form!

IN MEMORIAM: DR. MORTON ROBERT GODINE

by Wm. Andy Meier ('68 & '73)

A member of the Board of Trustees and a long-time friend and supporter of the Massachusetts College of Art, passed away last October 17, 1988. Dr. Morton R. Godine, 71, a resident of Brookline, died of a heart attack while travelling in Greece. Dr. Godine's friendship, input and expertise are missed by the entire college community.

Dr. Godine was born in Montreal and graduated from McGill University. He served as an officer in the Navy during World War II. He returned to his studies after the war and received a Ph.D. in Political Science and Public Administration from Harvard in 1948. His doctoral thesis, "The Labor Problem in the Public Service," was first published by Harvard University Press in 1951. He had additional study in the Advanced Management Program at the Harvard Business School.

For 27 years Dr. Godine served as vice president at Market Forge Co., a family-owned business. Dr. Godine was always involved with numerous community organizations. His public and community service included serving as President of the Brookline Public School Council, and two terms as a selectman in Brookline in the 1960's. He co-authored "Revenue Resources of the Town of Brookline," in 1972.

Dr. Godine's association with the College began in 1975 when he became the Dean (and then Vice President) of Administration and Finance. Just before leaving that position in 1982, Dr. Godine helped organize the Massachusetts College of Art Foundation. He served as Chairman of the Foundation from 1981-1987 and established its first scholarship trust fund. In 1984, Dr. Godine was appointed as a member of the College's Board of Trustees by Governor Michael S. Dukakis. Throughout his association with Mass Art, Dr. Godine taught business and government courses at MCA and Bentley College.

Public colleges with a specific yet complex focus, such as MCA, require the abilities of those who can strengthen it with

the community at large. All needs cannot be met from within. Dr. Morton Godine came to us with the skills he acquired outside the College. These skills were needed to help keep MCA and its community strong, viable, and distinct. The years he served in Administration and Finance, for example, were politically turbulent within the Massachusetts' higher education system. And with Dr. Godine's help, we are still MCA and stronger than ever before.



Dr. Godine leaves his wife Bernice (Beckwith), his son David of Milton, and two daughters, Louise and Amy of New York. Funeral services were held at Temple Mishkan Tefila in Newton on October 23. Each of his surviving children gave an eulogy drawn from their own memories and insights.

Mrs. Godine commented that certain traits of her husband had quite an influence on the young people in his community with whom he had contact by being both mentor and role model. (He loved the students of MCA.) That influence and love was felt by the entire College community. Mort Godine will be deeply missed.

Ring Ring Ring . . . continued from Page One

pledges amounting to \$7,000. Many alumni/ae pledged to send unspecified donations. All contributors will receive a decal of the new college logo. Donations of \$50 and over will also receive additional college logo premiums - keychains (\$50), T-shirts (\$100) and sweatshirts (\$250).

The Phonathon committee thanks all those alumni/ae who participated both with their time and/or their pledges. We also thank Dr. O'Neil, the President of the College, for providing us the opportunity to use the college telephone and calling facilities.

The following is a list of the Alumni/ae and College Staff who contributed to the success of the November Phonathon.

The Phonathon Committee:

Rob MacIntosh ('69), Co-chairman
Bill Gunn ('42), Co-chairman
Patricia Waggoner ('81), Volunteer Co-ordinator
Lee Doliber ('72)

Alumni and Development Office:

Stephen Farrell
Mary Gagliano
San Shoppell ('84)
Rena Golden

Alumni/ae Telephone Volunteers:

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Arleen Barnes ('62)
Carol Buchman ('86)
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Colleen Crowley ('87)
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Perry DeVecchis ('81)
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Jane Johnston ('61)
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Audrey Taylor ('79)
Ken Thatcher ('69)
Jim Warner ('84)
Bill Wilcox ('60)
Michael-john Zolli ('67)
Barbara Zvezdino ('74)

COLOR TRENDS?

Ever wonder who decides mauve is in and orange is out? The latest color trends are decided by groups of prominent designers and colorists in various fields, and forecasted to the industries by color sources around the world. Here's a partial list of color trend resources: for fees ranging from \$200 to \$1000 a year you can be in the forefront of color trends!

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343 Lexington Ave.
New York, NY 10016
(212) 683-9532

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New York, NY 10018
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(212) 460-8989

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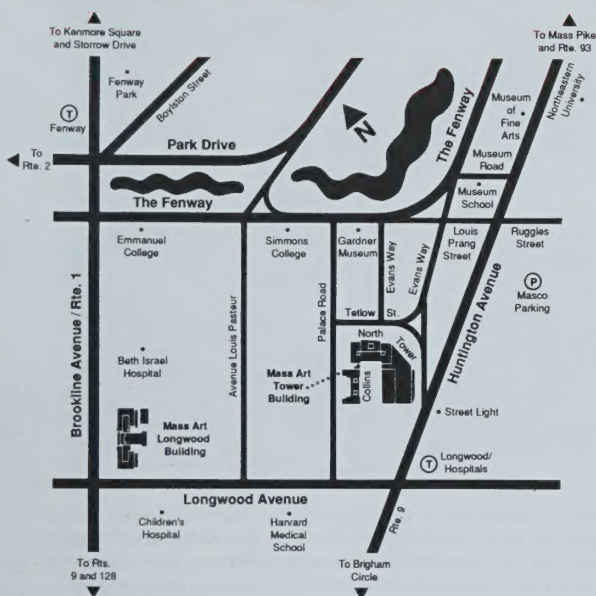
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Alumni Affairs Office - Ext. 258
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Rachel S. Weiss, Director

Public Information - Ext. 242
Jonathan A. Paleologos, Director

Registrar's Office - Ext. 243
Michelle Riendeau, Registrar

MASS ART REUNION OF THE CLASS OF 1948

by Alma (Mackenzie) Thompson ('48)

In September, twenty members of the Class of 1948 met at the Tower Building at MCA for its first-ever class reunion. From an original count of 72 members, twenty alumni/ae (and their families) represented their class at a supper in the eleventh floor Trustees Room. The work of planning the reunion was undertaken by Ann Nyren Donnelly and Marie O'Hara.

Although all attending would have liked to meet in the old familiar Brookline Avenue building, all agreed that seeing the growth of the school in the last 40 years was interesting. Many planned to return for a tour of the new facility.

We all had much reacquainting to do, which made the evening end all too soon. It was agreed to plan another reunion in two years, until that time we hope that more members of the class can be located.

Popular topics of discussion were our lives and accomplishments since 1948, along with comparisons of children and grandchildren.

Members living out-of-state include Doris O'Neill from Bayside, New York, who is a retired graphic designer with CBS Publishing Group and now does some freelance design and illustration as well as watercolor painting.



A gathering of classmates from the Class of 1948 for their 40th Reunion. It was a fun event of recollection and merriment.

Marjorie Johnson resides in Sarasota, Florida, and recently had an exhibition at the Gallery Cafe in Milton with her daughter, Gail Emmott. She has also exhibited widely in the Sarasota area and summers in Weymouth.

Joanne Robinson Rattan resides in Kenosha, Wisconsin, and summers in Maine. She is now retired after running and owning a psychiatric clinic and starting one of the first shelters for battered women.

Several members are school teachers or have retired from teaching, such as Nancy Deering Goddard of North Reading, Mary Jane Murdy Pollack of North Dartmouth, and Donna Brown Wohr of Poughkeepsie, New York, who teaches at the Senior Citizens Center there.

Judy Hulse designs greeting cards as well as doing oil paintings; Dorothy Christo Delery retired after working 13 years for Addison Wesley Publishing Co. in Reading. Marie O'Hara retired in 1986 from the New England Telephone Company where she was a technical illustrator. Sumner Weiner is married to an artist and has worked in show business for 25 years, his hobby is drawing and sculpture. Louise Fisher Pratt resides in Dover and still designs stuffed animals for her own pleasure. Constance Flavell Pratt has a studio at her home in Norwell where she does portraits in pastel and is on call as a courtroom artist for Channel 5 in Boston.

Also attending the reunion were two married couples from the class, such as Robert and Dorothy (Allman) Salamoff. Robert is a graphic designer and Dorothy is a calligrapher. Joseph and Alma (Mackenzie) Thompson also attended. Joe has recently retired after 38 years as a newspaper artist and Alma is a correspondent for the local paper.

Other members of the class attending were Claire Parker Blackner of Churchville, Maryland; Mary Ferrai Shute of Norfolk; and Ann Nyren Donnelly of Newton.



'48 Reunion - (standing L.-R.) - Joanne (Robinson) Ratan, Sumner Weiner, Robert Salamoff, Mary (Farrari) Shute, Nancy (Derrinc) Goddard, Marie O'Hara, Judith (Hulse) Phakos, Charolette (Monahan) Hubacheck, Doris O'Neill, (seated second row L.-R.) - Louise (Fisher) Pratt, Donna (Brown) Wohr, Dorothy (Allman) Salamoff, Joseph Thompson, Constance (Flavell) Pratt, Mary Jane (Murdy) Pullock; (seated front row L.-R.) Majorie (Johnson) Johnson, Dorothy (Christo) Delery, Nancy (Nyren) Donnelly, Alma (MacKenzie) Thompson and Claire (Parker) Blackmer all pose for a 40 years later class photo. photo credit: San Shoppell ('84)

Members of the Class of 1968 have a few chuckles as they remember some college day fun with a little help from their yearbook.

THE OCTOBER FIRST BASH: '68 in '88 A 20-Year Reunion

by Andy Meier

On October 1, 38 members of the Class of '68 held their reunion in the 11th floor of MCA's Tower Building. Lee Doliber ('72) (Alumni Association President) and San Shoppell ('84) were there too. We all (including about 5 spouses) had one great time!

Overall, the reunion was no small effort to produce. But it was damned well worth it! Kate (Catherine Pike) Keleher and Dick Keleher (RISD '67) attended to food, music and financial arrangements. Design, printing and mailing of the invitations were by S. Mike Comite. Kate, Mike, and Dan Jarvis made calls near the reunion date. Many alumni/ae also made ad-hoc and freeform calls. I provided beverages and the pre-invitation post cards.

We began to organize back in March of '88. I set in motion a project to contact the alumni/ae using a cover letter and a questionnaire. This questionnaire however, was not some somber, ponderous program. It implied, and was, FUN!

As I kept digging for alumni/ae, I found that there was a kind of aquifer of interest in having a reunion. Classmates, once contacted, connected me with others. Our original computer list was wretched, with only slightly less than half of the class members listed and only a quarter listed accurately. Overcoming this was hard work and costly, (expenses have since been reimbursed by the Class). The appreciation was the pay off. These people wanted and needed to be organized and have a reunion.

Twenty-six out of one hundred five total members of the class are still "lost". A further twenty-four could not make it. Attending were two non-Grads and thirty-six Grads. A further nineteen or so are located but did not respond. Not knowing their circumstances, we cannot presume to know why any individual is incommunicado. We judge not.

Everyone looked great. Some improved (!) with age, some just changed on the outside. Most of us had not seen each other in twenty years. Certain pairs and trios did keep in touch over the years and it was those groups that expanded us beyond the quarter list at MCA. We reunitionized back to life.



We danced, ate, drank, and experienced a charge of sheer animation. On behalf of the Class of '68, I thank the College for the space and San Shoppell, Alumni Association Secretary (read: ultra-valuable ombudsperson) for their help.

The Class of '68 has begun a quarterly list-and-newsletter, edited by myself, publication for itself. In it I suggested that the Class of '68 declare San to be an honorary member.

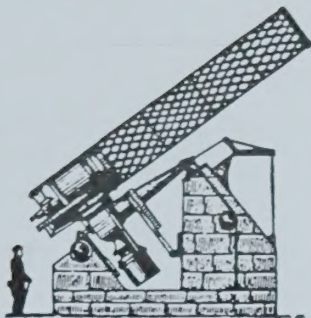
This was our "restructuring" reunion. We are now set-up for many options. Small get-togethers, a "Phase II" in the Spring, set-up the 25th a year in advance and so on. Two main rules came out of this. Start a year to eighteen months in advance, is wise indeed. Get any and all money for the activity in advance. The main insight gained is that it is a giving type of involvement and the return exceeds the effort expended. The secondary insight is to round up people like Kate Keleher, Dan Jarvis, Mike Comite, Joyce Fantasia, The Morgados, The Knowlands, and Peter Sylvia as soon as possible. Some alumni/ae are contactors and others are contactees. ALL are valuable.

I'm currently testing the waters to see if a "Phase II" reunion is possible at the Annual Alumni Association meeting in the Spring. We are still finding alumni/ae! Arlene Perlstein Hassis was just located out in L.A. A goodly number of the Class of '68 reside out there.

I challenge the Classes of 1959, 1964, 1969, 1974, 1979 and 1984 to have bigger and better reunions in 1989 than we did! If this is YOUR desire, then contact San, get your class list and get on it. CAUTION! 100% commitment is required also with a love of both writing and telephone activity. Well???

'68 Reunion - (standing L.-R.) - Ernie Chase, Shela (Connor) Burch, Joyce (Wells) Fantasia, Norman Fine, Elaine (Lally) Friel, Jane (Sullivan) Neves, Manuel Chrisotomo, Dick Hannus, Ron Costa, Peter Sylvia, Bob Smith, Kate Keleher, Gary Tibbets, Jack Groves and Carl Pedersen; (seated 3rd row L.-R.) - Dan Jarvis, Marion (Nobles) Brockert, Sandra (Wesolowski) Weeks, Ralph Hamilton, Dick Morgado, Diane (Dwyer) Morgado, Marla Congdon, Barbara (Yaffe) Hale and Roseanne (Burke) Walsh; (seated 2nd row L.-R.) - Diane (Tassinari) Mulken, Kathy (soule) Foresto, Mike Ennis, Mark Knowland, Lynne Johnson, and Michelle (Harrington) Nicoll; and (seated front row L.-R.) - Shlela McCormick, Nancy Van Der Pyl, Mary (Welsh) Knowland, Faith Blackman, Mike Comite, Wm. Andy Meier take time out from the celebration for their 20 years later class portrait. photo credit: San Shoppell ('84)

MISSING ALUMNI/AE



Due to moves and changes through the years, the records of the MCA Alumni Office are extremely incomplete. If you keep in touch with classmates or other alumni/ae, ask them if they're getting *Perspectives*. If not, send us their names and addresses (please include their year of graduation, if possible). It's important to us that **ALL** alumni/ae receive *Perspectives*. Use the Alumni/ae Update Form or call the Office of Alumni Affairs, 617-232-1555, ext. 258. Due to the number of missing Alumni/ae we have decided to run a regular column of Alumni/ae for which we don't have current addresses - if you know of the whereabouts of any of these folks, please send us the information or have them contact us! (The list needs many hours of work, please help us clean it up. Let us know if your name is right or if you are getting duplicate mailings, etc!)

Name (Maiden Name)	Class	Name (Maiden Name)	Class
Babcock, Dorothy	'37	Bindbeutel, Selma	'37
Babey, Peter		Bingham, Phillip	'77
Babic, Mary Elizabeth		Birch, Debra	'77
Babylick, Stephen	'70	Bird, William	'76
Baer, Gretchen E.	'86	Bissie, David	
Baghdoyan, Shogher	'40	Bistrowitz, Lesley	
Bagnall, Susan	'62	Bitting, Mary Elaine	
Bagush, Stanley	'55	Black, Ben	'43
Bailey, Richard E.		Black, John	'49
Bair, Barbara		Blackett, Donald	
Baird, Jean	'24	Bladgon, Janet	'73
Baker, Amy		Blair, Beulah	
Baker, Meredith	'77	Blair, Bruce	'74
Baker, Shawn		Blaisdell, Bertha	
Balcom, Elizabeth	'38	Blaney, Mary	
Baledis, Joan Buturlia	'59	Blankenship, Robert J.	
Ball, Katherine Supple		Blinn, Lisa	'82
Balser, Shawn	'73	Bliss, William	
Bander, Arthur		Bliven, Linda	'73
Banks, Ellen		Blood, Nancy	'82
Baptista, John	'78	Bloom, Myra	
Baraf, Andrew E.		Bloom, Rhoda	
Barbara, Theodore		Blum, Pamela	'79
Barbaro, Anthony		Blumb, Jon	
Barghout, Kathleen	'79	Blumer, Deborah	
Barker, Catherine	'78	Bobardilla, Blanca	'75
Barker, Kathleen	'82	Boileau, Richard	'73
Barnard, Craig		Bond, David	'33
Barnes, Craig	'67	Booth, Robert	'76
Barnett, Allen		Bosomworth, Karen	'77
Barney, G. Hillman	'75	Bossie, David	'79
Barnsley, Clifford	'74	Boston, Esther	'37
Barr, Robert		Bottaro, Alfred	'37
Barron, William	'75	Bottaro, Alfred	'42
Barry, Maria S.	'87	Botts, James	'72
Bartholomew, Frederick		Boucher, Christine	'79
Barton, Shirley	'37	Boucher, Leslie	'78
Baseman, Jordan Marc		Boudreau, James	
Bass, Elita	'76	Bournique, Eugenie	
Bassett, Earle	'27	Bourque, Judith	'69
Bassett, Jane	'65	Bowes, Gregory F.	'48
Bastion, Kenneth A.	'77	Bowling, Thomas	
Bates, Bernard		Bowyer, Genevieve G.	'36
Batteau, Yani		Boyd, Edith quimby	
Baughman, Hidemi		Boylan, Margaretta	
Beach, Denison James	'77	Boylor, Roberta	'82
Beale, Helen	'19	Bradbury, Lucille	'36
Beals, Fred		Bramante, connie	
Beaman, Mary L.	'84	Brams, Myrna	'59
Beatty, Eleanor	'60	Brandow, dolores	
Bedrosian, Roberta	'41	Braslsford, Martha	
Beebe, Gayle	'75	Braun, Carolyn	'73
Belge, Matthew		Brayton, Clarence K.	
Bell, Cynthia		Bredakis, Van	'53
Bellatone, David	'71	Breger, Lisa	
Benedict, Michael R.		Brekke, John P.	'81
Bennett, Irene	'37	Brekte, Ligita	'77
Bennett, Roy	'17	Brennan, John	'83
Bennett, Walter		Brennan, Thomas	'75
Bentley, Susan B.		Briggs, Edward	
Berd, Kathryn	'78	Brintz, Lisa	'77
Berg, Kathryn A.		Brixey, Shawn Alan	
Bergen, Gayle	'75	Broadley, Diane	'74
Berger, Ann Lee	'62	Brolvi, Patricia Smalley	
Berger, John	'76	Brooke, Peter Winship	
Bernard, Willis	'59	Brooks, Carolyn Holme	
Berry, Jean		Brousseau, Marc	'78
Berthet, Jacquiline		Brovdo, Barbara	
Berwick, Phyllis A.		Brower, David	'87
Best, Francis		Brown, Bruce	
Best, Joseph	'61	Brown, Deborah	'79
Bettencourt, Maria	'74	Brown, Doris	
Bettinger, Carol	'37	Brown, Helen	'36
Bevins, Jean	'70	Brown, Karen	
Bhan, Norma		Brown, Lynda	'62
Bianchi, Richard		Brown, Terese	'83
Bibby, Diedre		Browne, Margaret	
Bideau, Patricia		Bruce, Stephen	
		Bruneau, Thomas	'42
		Bruno, Gilda	'62
		Bruno, John	
		Bryan, Cassandra J.	'81
		Budkey, Wendy J.	'73
		Buechting, Jan	'81

to be continued . . .

A L U M N I F O R U M

Throughout the year we receive letters from alumni/ae that address issues or give criticism. The Alumni/ae Forum allows us to share them with you.

Take note: the views and opinions do not necessarily reflect those of the newsletter staff or MCA.

The Fall 1988 edition is very handsome and substantive. Clearly, it is easier to put out such a publication if there is bonafide news to report, and there seems to be an increasing amount of that.

Coverage of Massart Awards Program and the new logo were of particular interest to me. Presentation of the new logo in its historic context gave me a greater appreciation for the design.

Keep up the good work.

Sincerely,
Lionel Spiro
CHARRETTE CORPORATION

I read the article about Theron Cain with great interest (in his classes for four years). His teaching helped me get started with an engineering company - then into my own business as a freelance airbrush artist for 34 years...

About five years after graduating I dropped in at Mass. Art to thank him in person. He was most pleased.

About a month ago, I went to memorial services for him, *sadly*, I found that of all the many students he taught, I was the only one to go to the church.

David Stem, Class of '50

SAVE THE LONGWOOD BUILDING!

By San Shoppell ('84) and Ron Wallace ('77)

In the near future MCA will be completely moved to its new home on Huntington Avenue and will vacate the building at Longwood and Brookline Avenues. Throughout 1988 many meetings and hearings have been held regarding what the state will do with the old Mass Art building once we are gone.

In 1983 the Board of Regents declared the Longwood property surplus. Whenever state property is declared surplus, the Massachusetts Division of Capital Planning and Operations (DCPO) appoints a Citizen Advisory Committee (CAC) to evaluate the future of the property. The CAC's recommendations form the basis for the sale and redevelopment of the site. Unfortunately, none of the members of the Longwood property's CAC are part of the MCA community; nor has the CAC received any input from the community of artists this building is a home to. Consequently the CAC's draft guidelines have called for the demolition of the Longwood building to make way for new construction. The guidelines also have targeted the property for medical, educational and community uses. At a public hearing held in the Longwood Theater on December 7, the committee heard many substantive recommendations that the building *not* be demolished. In fact, the CAC received no testimony in support of demolition. From the outcome of this meeting, the CAC's chairman has said that the CAC will consider the testimony at its next meeting (to be held in January 1989), prior to submitting the final guidelines to the DCPO.

Concerned students, faculty, alumni/ae, and staff who attended and testified at the Dec. 7 meeting met the following Saturday to plan how to best present the point of view that the building is a valuable historical and cultural resource which should be restored and renewed, not demolished. The following Wednesday (December 14) some of this group testified at a hearing of the Mass Historical Commission (MHC)



ARTISTS WIN TAX BATTLE

Washington DC: In its waning moments, the 100th Congress passed legislation on the tax laws to benefit designers and other creators. In effect, the Congressional action allows artists once again to write off expenses, such as art materials, in the year they are purchased. The Tax Reform Act of 1986 had changed that longstanding rule, requiring instead that artists who took a long period of time to complete a project wait until the project was finished and producing income before taking the write off. The fight for the change was led by the Artists for Tax Equity, a coalition of 75 arts and arts supported organizations.

Since I've been very keen on this issue, I want to acknowledge the positive changes you've made in the Association with reference to naming both women and men as MCA graduates and members. We are indeed, both alumni and alumnae, and accurate calling us so in *Perspectives* and in the Annual Meeting card (the two most recent communication I've received) is most welcome.

Thank you!
Sincerely,
Toby Z. Liederman ('78)

I've been trying to buy white poster paint for a few months now, and I was always told at our art supply place that it just didn't come in yet. Well, yesterday they finally admitted that it was taken off the market because it had *lead* in it. As do many other of the paints I've been using for 40 years!

Needless to say, I am now blaming every physical symptom I have on that, but my doctor said this morning he didn't think that's a problem unless I got it on me directly. But we're doing blood tests anyway. Do you ever worry about these things?

Best Regards,
Mary

Dear Mary,

You're not alone with your concerns for the hazards in the arts. In the next issue of *Perspectives* there will be a story covering this subject, thanks to you.

In the meantime, booklets and information can be obtained by calling or writing to:

Artist Foundation
Eight Park Plaza
Boston, MA 02116
617-227-ARTS



Woodcut by
Yaroslav N. Yavarow found in the 1939 MSA Annual.

in support of the nomination of the Longwood Building into the National Register of Historic Places. After hearing testimony both pro and con, the MHC commissioners voted unanimously in favor of the nomination.

What is the next step? The nomination will be reviewed by the National Parks Service, which will make the final decision to place the Longwood building on the Register. This process will take approximately six months. Although placement on the Register does not guarantee the preservation of the building, it is an extremely important and necessary step in the effort to save it. In addition to supporting the Register nomination, we need to make our voices heard and our opinions felt by the CAC, the DCPO, and other appropriate agencies.

We are concerned citizens who believe that the Longwood Building is a living piece of history that could never be replaced. We have begun to organize a committee to take action in this fight. If you have any input, want to get involved, have any opinion about the building, or need questions answered, drop us a line at Save The Longwood Building c/o B.S.A.N., P.O. Box 1050, Cambridge, MA 02142.

Correction/Ommision

Due to a production error, the "Work-For-(H)ire" article in the last issue ran without the last two paragraphs. The omitted section follows:

A host of creative organizations from the Graphic Artists' Guild to the Screen Actors' Guild oppose work-for-hire and are lobbying against it. But much is to be done: a recent court case had a sculptor losing the rights to his work to the commissioning organization because they suggested changes that the sculptor incorporated. And this was *without* a written work-for-hire (or *any*) contract.

The only remedy is legislative, which means artists lobbying on their own behalf. How many legislators can you name that have Copyright Law revision on their agenda? Maybe some will if we draw them a picture.

A C l o s e r L o o k

A t O u r F i r s t 1 0 0 Y e a r s

Anyone is welcome to send in snapshots of good ol' times and events connected with MCA history!



Members of the Class of 1948 relaxing on the lawn in front of the Longwood Building (L.-R.) Judy Holtz, Louise (Fisher) Pratt ('48), Dorothy (Allman) Salamoff ('48), Donna (Brown) Wahr ('48) - (lying down), Sumner Weiner ('48), and Nancy Nyren ('48).

Peter Chmura

Tricia (Deegan) Miossec ('79) with one of her paintings "Uminal" 1986.



Posing on Donna (Brown) Wahr's ('48) father's 1932 Chevy in the back lot of the Longwood Building (L.-R.) are a visiting friend, Virginia Franklin and Nan (Deering) Goddard ('48).



Mass Art's Football Team 1934-5-6-7-7-7



Prof. "Tommy" Thompsons (center) 1933-34 Freshman Class. (L.-R.) standing, Pauline Magwood, Harriet Farquhar, Mary Elder, Dot Yillis, Emily Kelley, Marion Hubbard, Joan Kersules, Winnie Healey, Elvorn Culatta, Marie MacDonnel, Harriet Cushman (?), Dorothy Day, and Adele Kelman; kneeling-Stewart Hodge and Johnny Eager.



Chris Hartford



Keith D. Kurman

Those crazy S.I.M. students posing for a class picture on the balcony of the Longwood Building.



Christine Zilso ('83) is the first one on the car already for the S.I.M. trip to NYC, 1982.



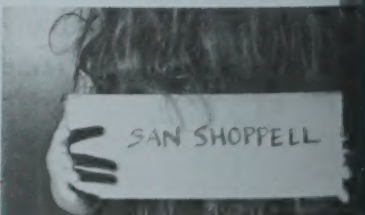
Linda Ridgway and Carolyn Parkhurst from the Class of 1967 in the "Smokers" Lounge. photo by Ruth (Arvanian) Bowler.



Timothy A. O'Hair



Mass Art Peddocks Island trip 1978 - (L.-R.) unidentified, Tricia Deegan ('79), Heidi Engman ('80), Mary (Bruno) Kelo ('79) and can't remember her name.





Judy Gorgone ('74) standing with an Italian Sentry, taken on Mass Art's trip to Italy.



Kathy (Thomas) Perry ('67), Wayne Miller ('67) and Aleta Goldstein ('68) in the Cafeteria.
photo by Ruthie (Arvanian) Bowler ('67).



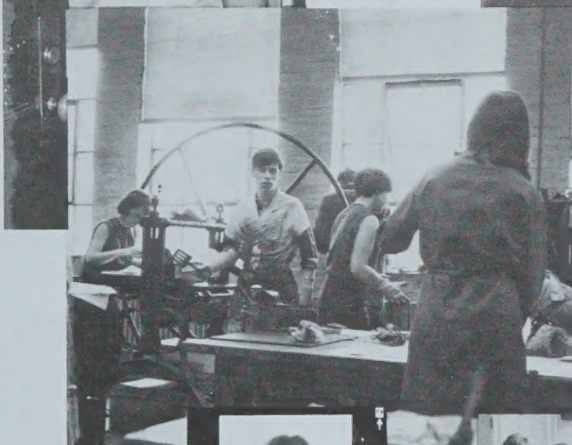
Steve Ning ('74)



M. Lisa Philpps ('86)



Rachelle Royer ('88)



Jim Johnson ('67) in Calvin Barnett's printing class. photo By Ruth (Arvanian) Bowler ('67).



John (Spaz) Graziano ('84)

The Girl with the Big Hair ('84).

Catherine Hubbard ('82)



Pat Josslyn ('82)

Marcella Stasa ('83)

Gretchen Ewert ('82)

John McKinnon ('82)

Nancy Eaton ('83)



Pam (Willey) Manahan and Richard White, both class of 1967, taking a coffee break in the cafeteria.
photo by R. (Arvanian) Bowler ('67).

In the back parking lot of the Longwood Building, (L.-R.) Jeanne Rachko ('83), Leslie Barnett ('82), and Nikki Parker ('83).



Harriet (Farquhar) Sunderland ('37), Mary (Elder) Philbrick ('37), Emily (Kelley) Kierstead ('37), and in front Dot (Yillis) Lipetrick taken on the balcony of the Longwood Building in Prof. "Tommy" Thompson's 1933-34 Freshman Design Class.



Laughs in the Art School Associates Store 1978, (L.-R.) Tricia (Deegan) Moisse ('79), Chris Small ('78), Heidi Engman ('80) and Madeline Soloway ('79).

Loretta Shirinian ('83)

Ursula Stringer ('82)



ART COMES OFF THE PEDESTAL AT MCA

Bringing together Boston's teachers and students in the North Hall Gallery

By Debbie Kurlansky Loeser ('72, '75)

The Massachusetts College of Art has collaborated with the Boston Public Schools for more than a hundred years. In the late 1880's, Walter Smith, President of the Mass. Normal School, was developing the high school art curriculum and conducting in-service workshops for Boston. As such, he established formal collaboration and a spirit of commitment to public school art teachers which survives until today.

Many MCA sponsored programs and projects have since touched the lives of Boston's teachers and students. Many of these innovations have become national models in art education. It has been invaluable for me to have been involved in helping to shape this collaborative process since 1974, when MCA lent a helping hand in Boston's desegregation effort by establishing the Magnet Art Program with our neighbor, English High School.

"This long-standing and successful collaboration has joined the English High School art faculty and students with the College's art education faculty, students and alumni/ae in the mutual exploration of art education."

In my role as On-Site Coordinator and later as curriculum Coordinator, I served as a liaison between the two institutions matching needs and resources wherever and whenever possible.

My long-standing interest in urban schools, exhibitions, and teaching came together last year with a need expressed by Donald Brown ('67), Senior Advisor for Fine Arts, Boston

I investigated various gallery education models. *Art Pack* by Abigail Housen of our own Art Education Department, co-created a beautifully designed product for the Museum of Fine Arts. *Art Pack* consists of a package of hand-held cards which help young viewers focus their attention on specific works of art in a very personal way.

On a visit which I had to the National Gallery in London, I was intrigued by the scores of young children moving about the galleries and thoughtfully writing in booklets. I discovered that the National Gallery had designed various document to help children learn more about works of art. These products seemed to engage students with what they were seeing in personal and fun way. It enabled them to get "inside" the picture, to examine who they were seeing, what was happening and how they related to what was being depicted. The distance between the work of art and themselves was lessened.

The first exhibit, which was mounted last February, was perfect for my purposes. It was called "City Limits." This traveling exhibit, funded by Polaroid, was making its only stop in Boston at MCA before its two year tour around the country. I depicted the *real* Boston, not the glitzy city of the upwardly mobile, but the flavor of the neighborhoods, the new immigrants everyday life.

With the help of Donald Brown, who was responsible for funding this pilot program, we got the work out to the schools and arranged for transportation to the gallery. The response was overwhelming. In some instances groups had to be turned away due to the short duration of the show.

The school children were led through the exhibit by students from the art education department in small groups. The gallery booklets, which I designed, are written documents

REUNIONS!

Would Your Class Like To Hold One?

The Alumni Association has developed a very useful handbook to help you. The Reunion Committee and the office are ready to help you make your plans. Contact The Alumni and Development Office 617-232-1555 ext. 258 for more information.

1974 CLASS REUNION IS BEING ORGANIZED!

We need help. You can help track alumni/ae in your area! Help with the event! If interested contact: Rosemary Antonellis; Roberta Baeringer; Carol Eldridge; Judith Gorgone - Call the Alumni and Development Office at 617-232-1555, ext. 258.

1954 CLASS REUNION IS BEING ORGANIZED!

The planning stages have begun for the celebration of the the Class of 1954 35th Reunion. Joan Hottelman has volunteered to help get the Class of 1954 back together again. If you are interested in helping out with this plans and organization of the Reunion or just want to know when to show up - Please contact the Alumni and Development Office at 617-232-1555, ext. 258.



GET YOUR ALUMNI/AE I.D.!

Picture yourself at Mass Art (again).

All alumni/ae of Mass Art are eligible to receive an alumni/ae Identification Card. This I.D. (renewable annually) entitles you to many of the privileges granted to students, faculty and administrators: use of the library, athletic facilities, bookstore discounts and discount admittance to performances and events held on campus.

Remember: you are an alumnus/a if you completed one year of full-time study at Mass Art. Call (Ext. 258) or stop by the Office of Alumni Affairs to arrange to get your I.D. soon.

EXHIBITIONS NOTICE

North Gallery - Massachusetts College of Art

Announcing Ellen Rothenberg ('78) *Performance/Works-On-Paper*. An exhibition including works on paper, costumes/props, performance photos and video tapes. This exhibition will run February 22 - March 20, 1989 in the North Gallery, 621 Huntington Ave. Open for viewing Monday thru Friday 10 a.m. to 6 p.m., Saturdays 11 a.m. to 5 p.m. Included as part of the exhibition Ms. Rothenberg will conduct a gallery talk February 22, at 4:30 p.m. this will be followed by a reception (5 p.m. - 8 p.m.), and on March 17, at 8:00 p.m. Ms. Rothenberg will present a recent performance work.

A LIFE RELIVED



Students from the Solomon Lewenberg School, teacher Barbara DeFoe. MCA students: Michelle Lucia, Jan Ellen DeSomma, Karin Kearney DiSanis, Jennifer Lincoln, Kelly Kossuth

exhibition: "City Limits", February, 1988. MCA student docent, Midori Tabery. photo credit: Debbie Loeser



Public Schools. His desire was to have MCA more broadly involved in the schools, under a liaison person.

I began to think of strategies to accomplish this goal. How could we as an institution reach the greatest number of students and teachers, establish relationships, and deliver a quality educational experience? I was drawn to thinking about how I might expand upon the marvelous work Jeff Keough, the director of exhibitions, was doing in the North Gallery. I thought MCA was not only a place to come to make art, but a great resource to view art. The prospect of increasing public awareness of the North Gallery, while expanding the college's role as a resource for local teachers and their students excited my interest.

My task was to create a quality educational gallery experience and sell it to the schools. The first goal, of course, was to get teachers interested in visiting here when field trip release time is hard to come by. To create a vehicle or format which would draw each student into the process of careful looking at works of art and to help them make connections and associations to their own art work and their own lives, was the next challenge. I was trying to take the art off the pedestal and bring it into common human experience. I wanted to take the mystery and the distance out of the viewing process.

which ask students to read, to locate, to perceive, to draw, to remember, to write and to reflect on their own art-making. Because the gallery guide was well designed, the subject matter of such high interest to the viewers and the student docents ability to connect all three (the verbal material, the students, and the art) we were off to a great start, and the beginning of many repeat visits.

One of the valuable aspects of this program is the opportunity for multi-generational learning. Not only are school children and our students enriched by their work together but so too are the art, math, science, and reading teachers who have brought their students here to look at art. These teachers have used the material from their visits back in the classroom.

During the past ten months, over six hundred Boston children have visited the North Gallery, met over fifty MCA children and seen five major exhibitions. The volume of *fan mail* which we have received indicates that a lot of good connections are being built between MCA and the community.

To further expand what has been accomplished, a natural off-shoot might be to create a mobile museum, a sort of gallery on wheels which could easily travel throughout Boston and all of New England.

This dream remains to be realized, but one thing is certain, MCA is on the move.



The Big



ADMISSIONS

by Kay Ransdell

MCA is the most competitive Massachusetts state college or university according to the Board of Regents' analysis of 1987 admissions data. In 1987, MCA offered admission to 38% of the freshmen/women applicants, compared with acceptance rates of 54% of UMass/Amherst, 56% for UMass/Boston, and a state college average of 60%. The 1988-89 College Board Handbook, which also used 1987 statistics, shows MCA as the seventh most selective college in Massachusetts; only Harvard/Radcliffe, Amherst, Williams, MIT, Holy Cross, BC, and Tufts admitted a smaller percentage of their applicants. For fall 1988 admission, MCA was even more competitive, accepting 36% of the first-time freshmen/women, 49% of the first-year transfers, and 38% of the sophomore and junior transfer applicants. On the graduate level, 28% of the MFA and 68% of the MSAE applicants were offered admission for 1988.

How are new students chosen? MCA's undergraduate admissions review measures applicants against three yardsticks: academic performance and abilities as shown in the level of courses taken and grades earned, rank-in-class, SAT scores, and other academic measures; visual potential judged primarily by the portfolio but augmented with recommendations and other information; and an assessment of the student's motivation, accomplishments, and potential contribution to the MCA community.

Some statistics of the 1988 first-year class: 66% are first-time freshmen/women, but only 42% graduated from high school in 1988; 44% brought some transfer credit but entered as Core students in studio; The average age is 22; male/female ratio of 41/59%; 65% were in the top 40% of their high school class; Average SAT's: 490 verbal, 480 math; 81% are from Massachusetts; Every other New England state is represented, and students came from California, Florida, Maryland, Michigan, North Dakota, New York, Ohio, Pennsylvania, Puerto Rico, Canada, France, Hong Kong, Japan, and Nigeria.

FACULTY NEWS

Tom Briggs, ('65), Assistant Professor of Graphic Design, has received a Merit of Distinction Award in the 1988 Creative Show, sponsored by the Creative Club of Boston. The award was for a logo and corporate identity piece for Kendall Square Research Corp. and was among 360 pieces chosen for exhibition from over 3000 projects submitted.

Paul Celli, ('60), Fine Arts/2D, has a comic book project going, entitled, *Ink Comics*, an artists adventures in a two-dimensional world. This piece will be self-published and nationally distributed. He is currently working on book #4.

Lila Chalpin, a Critical Studies Professor, has received an interim report from Ohio State University on a study of written communication. In 1980, she became one of 300 teachers of writing to send themes by MCA students to Ohio State U. These themes have been analyzed regionally, and nationally, for a variety of elements. The data drawn from this seven year study will be published in the next issue of *College Composition and Communication*.

Dan Dailey, completed a commission to build an illuminated glass wall for the Rainbow Room at the Rockefeller Center, NY.

Tom Dempsey, ('75 & '86), exhibited work in Los Angeles, CA, this September.

Jeremy Foss, Professor in the Painting Department, had a one-man show of paintings and drawings at Tibor DeNagy Gallery, in NYC, in October 27 - November 17.

Barbara Grad, Associate Professor of Painting, had a solo show in April '88 at the Mercer Gallery in New York. In September, she was part of a 15 Year Show held at the Atemisia Gallery in Chicago, IL, and also had a solo show at Bridgewater State College. In June, she was part of a summer group show at the Ruth Siegel Gallery, NYC, and also a group show at the Clark Gallery in Lincoln, MA. And in the Spring of '89, she will be having a solo show at the Nancy Lincoln Gallery for Beaver Country Day. Barbara also won a Polariod grant this year.

George Greenamyre, Professor in 3-D, who is on sabbatical leave this year, recently installed a monumental steel sculpture commission in Wilmington, Delaware.

Judy Haberl, instructor in the 3-D Department, works were shown in "Boston Now, Works on Paper", a show at the ICA this past Summer. She also had a solo exhibit at the Akin Gallery in Boston, which ran November 1 - 26.

Kofi Kayiga was featured in the ICA's "Boston Now" show (as was Marcia Lloyd and Rob Moore). Kayiga was also included in the MFA show of Afro-American Masters in Spring '88 and had a solo show at the Mante Contemporary Arts Gallery in London in the Summer '88. This fall his work is being shown at the National Gallery of Jamaica and the World Bank Gallery in Washington, D.C. (a two-person show). In 1989 Kayiga's work will be included in a show on the African presence in North American and the Caribbean, which will be travelling to major museums in the US for three years. In addition, the manuscript for a book on Kayiga's work by Robert Thompson is being completed. This Fall Kayiga has been working on a foliage series of photographs, which will be used in his paintings.

Donna Rae Hirt (Keegan) is now fully recovered from a difficult pregnancy and bouts with illness. Her baby is healthy and doing well. Donna is at the fore-front of planning for day-care provisions at MCA--is that really possible? Donna will also be having a one person show of her paintings and drawings at the *Nancy Lincoln Gallery* in Chestnut Hill, MA, during the fall of 1989.

Alan Klein, Associate Professor in Glass, had a one-man show at Anne O'Brien Gallery in Washington, D.C.

Diana Korzenik, Professor of Art Education, presented a paper to the Calgary Institute for Education in Canada for a conference on "The Romantics' Influence on Education" in October.

Michael McPherson, Assistant Professor in Design, presented a lecture at the Rhode Island School of Design, in November, on the origin of the Roman alphabet.

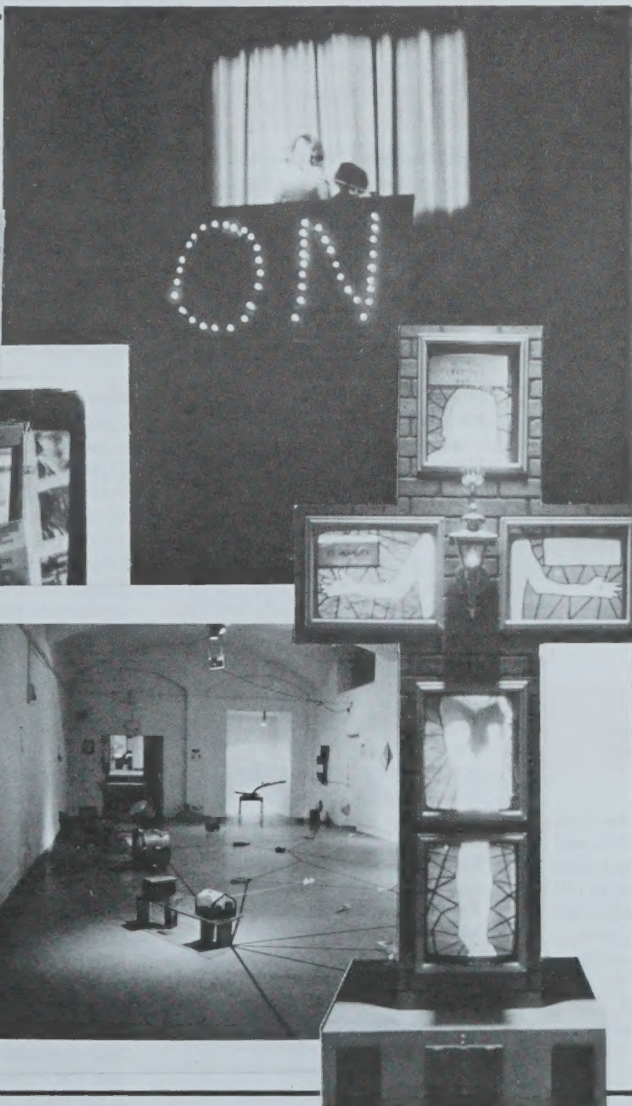
Rob Moore, ('70), had work in the "Boston Now/Works on Paper" show at the ICA and the Barbara Krakow Gallery "Inside" exhibition of six American minimalist painters in Spring '88. This fall he has shown at "Within" at the Cyclorama, Boston and "New England Printmakers" at Fitchburg Museum of Fine Arts and currently at Brandeis University/Rose Museum "Recent Acquisitions." He is preparing two bodies of work: 1.) sculpture for a show in the Spring at the Marcus Gallery, Boston and 2.) a series of monoprints of exhibitions at Lowell State University spring '89, 3.) a solo show with Barbara Singer, Cambridge, Mass., and 4.) an exhibition at the Brockton Museum.

Ed Movitz, had a one-person exhibition of drawings and paintings at Alchemie Gallery, Boston, in October, 1988. He also participate in a group show at the Vinalhaven Pottery Gallery in Vinalhaven, Maine.

George Nick had a one-person show at the Fischback Gallery, New York City, in October and will have another one-person show at the Gray Gallery, Chicago, this spring. George also lectured on his work at Indiana University in September.

Dean Nimmer, (re-elected 2D Chair), had a one-person show at the Dean Valentgas Gallery in Maine last Spring. Dean spent two weeks in a studio in Barcelona, Spain, this past Summer painting with five local artists. Dean hopes to bring these artists to MCA sometime during AY 89/90, to show their work and lecture at the college. A dealer in Barcelona arranged for the studio and is showing Dean's work there. There is a possibility of an exchange between Barcelona and Boston art work sometime in the near future.

Deborah Simmerman, of the Art Ed. Department, had two quilts exhibited in the Rising Star Quilters Guild show, held at the Episcopal Divinity School, in Cambridge in October.



TYPESSET (tip'set') V. To Set Type.

Sounds pretty simple, huh? It really is but it is also the most time-consuming aspect of producing *Perspectives*. The major problem is that no one person can give the concentrated time necessary to input all the data in a short period of time.

We need your help. Say, perhaps five hours a month Once every three months. That's all! If we could get 10 people who would volunteer to do this, the production of *Perspectives* would be timely and fun. If you're interested, the only requirements are:

1. That you can type on a very easy-to-learn NEC personal computer for five hours a month once every three months - here at the College;

OR

2. That you own a typesetting business and are willing to donate typesetting (we'll promote your generosity!).

See, that's simple.

Please call. We need your help>

SIM Show November 1988





Jean (Brotman) Tock, (Paint), Duxbury, MA. Ms. Tock died of a Heart Attack, Oct. 9, 1988.

After MCA, Jean went on to study painting with Charles Hawthorne, in Provincetown. Since the mid-thirties, she concentrated on sculpture. Her commissioned works include two massive wall sculptures in concrete, one in the Hebrew Rehabilitation Center in Roslindale ('61), the other in Fall River's Highland Heights apartments ('70). Her works have been exhibited in the Art Inst. of Chicago, the Cape Cod Museum of Fine Arts, the Univ. of MA., gallery, the Addison Gallery of Phillips Academy in Andover, the Univ. Lutheran Church in Cambridge & the Michael Reese Hospital in Chicago. Ms. Tock taught sculpture at BU in the late '40s and early '80s. Her late husband, Frank, was also a sculptor.

'33 William H. Ilsley, (Des.), Catskill, NY has been teaching art classes and showing at Columbia Green Community College. He would like to see a 60th reunion in 1993.

'35 Miriam P. Bell, Sarasota, FL, has been pursuing her art by painting, teaching, showing and selling.

'39 Attention Class of '39, 1989 will mark the passing of the 50th anniversary of your graduation - reunion plans should be made very soon!

'42,48 John Sawyer, (Art Ed), Sheffield, IL. John received doctorate in Ed from Penn State. He is a retired professor of Art Ed. & Fine Arts, from Kutztown Univ. in PA. John has received numerous educator awards, is listed in Who's Who in the East '72-'73, has published an Art teacher textbook.

'43 Jean Sawyer, (Des.), (Sheffield, MA) accomplished teacher & free lance watercolor artist.

'52 Elaine (Hedlund) M. Steinhilber, (Paint), Niantic, CT. Art specialist in the Waterford public schools (CT) Membership in many educator assoc's, and actively showing her own work.

'53 Elena (Svagzdys) Shemeta, (Paint, Illus.), Bellevue, WA is a producer for Bellingue Advanced Systems. She has raised 6 children and lived in OK, NM, CA, NY & RI. She would like to be in touch with MCA grads from the early '50's.

'54 Keep in mind that 1989 marks the 35th anniversary of your graduation from MCA - and plans for a celebration are being made, contact the Alumni and Development Office for more info!

Hilda Appel Volkin, Albuquerque, NM, had a one woman show of serigraphs and collages at MCA in 1984. Volkin received a master's from Radcliffe, taught art at UNM in Los Alamos, NM, and was the first director of the Fuller Lodge Art Center in NM. Her work is in permanent collections nationwide. Recently her serigraphs were on tour to ten universities across the country. In July, 1988 her silkscreen multi-dimensional acrylic window and art door sculptures were unveiled at a new sanctuary in Albuquerque, NM. Her technique creates the optical illusion of moving color.

'55 Mary (Young) Haven, (Art Ed.), Dresden, ME. Mary writes and does graphic design and production for EPIE Institute. They produce and publish *The Educational Software Selector* (TESS).

'56 Doris M. Carter, (Art Ed), Worcester, MA. M.A., Univ. of Calif. Doris recently returned from Zhejiang Academy of Fine Arts, in Hangzhou, China, where she was studying traditional Chinese painting. She is a full prof. of Art at Worcester State Coll.

'61 Charlotte Purrington, (Illus, Paint), Mattapoisett, MA. Charlotte has received two 1% for Arts Grants, both in Alaska. Her quilts toured Japan in 84-85, and has also exhibited & toured in NY. She was also featured in *New Japanese Quilt Mag.* '87.

William Ross Searle, (Paint), MFA, RISD. Chairman of the Art Dept. at Thayer Academy and Director of the Thayer Gallery. He has exhibited throughout New England and New York in over 80 group & one person shows in galleries, museums & public institutions.

'63 Brenda Atwood Pinardi, (Art Ed.), Hyde Park, MA, recently had a one woman show at the Clark Gallery, in Lincoln, MA.

Virginia Alexander Quesada, (Fine Arts), Reston, VA. Virginia is the owner of the Ernst Alexander Gallery, in Washington, DC. A recent show was previously exhibited at the annual salon show of the Museo de Bellas Artes, Caracas, Venezuela. She has 3 children.

'64 Yes Class of '64, 1989 happens to be your 25th anniversary!

David P. Davison, (3-D), New York, NY, is an instructor at the SMFA, and self employed. He also taught at MCA '66-'72. He received an NEA grant in 1984 amongst numerous other awards, and has 4 grown children. David's work can be seen at the Hoyle gallery in Boston. He has exhibited extensively nationwide, in museums and galleries.

'67 Mrs. Ruth (Arvanian) Bowker, (2-D), Bedford, NH. Ruth just received a Master's in Art Ed. She has been teaching for 10 years. She would like to be in contact with members of her class.

Pamela Parisi, (Des.), was promoted to Senior Des. Manager in the Creative Mktg. Services Dept. of the Personal Care Division of the Gillette Comp. Her clients have included Right Guard, White Rain, Dippity-do and Foamy. Pam was a major force in developing and integrating the new Contex Computer Graphics System.

'69 Gang this year is your 20th anniversary of graduating from MCA.

'72 Robert J. DeFelice, (Industrial Des.), was featured in the Boston Globe in an article about small business, industrial design & Robert DeFelice & Assoc. Inc. (in Wilmington, MA.). Since opening in 1973, DeFelice has provided product-design services to more than 70 clients.

'73 Liz (Festner-Coakley) Meyer, (3-D), is the owner of Litz Interiors & doing residential & commercial interior decorating. She has a new baby girl, and says hi to John Cataldo, Bill Hannon & Ginny Allen. Liz would like to hear from Alum in FL.

'74 YES! Your 15th Reunion is in the planning stages - call the Alumni and Development Office for more info!

Judith Gorgone, (Des.), Newton, MA, *Perspectives* editor, was featured in *LDB Interior Textiles* for her year old group, New England Surface & Textile Designers Assoc. The article highlighted their September show at the Ritz Carlton in Boston, "Portfolio 88", where 22 of the groups 35 designer members brought in buyers from all across the country.

Dianne Kudrez, (Art Ed.), Burlington, MA, is a Prototype Designer for Amber Industries in Woburn, MA.

'75 Deborah Martin, (Crafts), Alexandria, VA is a government analyst in Washington, DC.

'76 Sara Irving, (Paint), Mesilla, NM, is a fire lookout for the U.S. Forest Service in the summers - the rest of the year she does her art & travels.

Barry Marchette, (Sculpt.), is a co-owner of *The Hommus Factory*, a thriving business in Marlborough MA, which distributes its products to over 500 outlets in New England. Marchette & his chickpeas were featured in a Boston Globe article in the Food section. Marchette moved from conceptual art to consumptive art in 1980.

Barbara (Arsenault) Griffin, (Illus.), N. Chelmsford, MA. Barbara just returned from Perth, W. Australia where she's been living with her Australian husband. She is presently freelancing and raising a baby boy.

Lynne (Zanni) Karam, (Art Ed., Art Hist.), Salem, NH, is the co-owner/graphic artist designer of Graphic Images Art Studio in Salem, NH. She also exhibits her own work.

'77 Paul F. Ciampa, (Illus.) Burlington, MA. Paul is a senior G.D. for Wang Labs in Lowell, MA.

Jane McGrath Novak, (Des.), Everet, MA, is a free lance graphic artist for the Lotus Dev. Corp. in Cambridge.

Ron Labbe, (SIM), was featured in The Chronicle-Herald, of Halifax, Canada, for winning the People's Choice Award at the Intern'l Street Performers Festival in Halifax, Nova Scotia, & the Readers' Choice Award, The Halifax Herald Limited for his slapstick & juggling act called the Waldo-Woodhead Show. His trio is from Somerville, MA.

'78 Donna Daniels, (Art History), Boston, MA. Donna is finishing Law School at Suffolk Univ. and working for a law firm.

David Ortins, (Paint), had a one person show at the Stavaridis Gallery in Boston. In a review of the show in the Boston Phoenix (Oct. 14th) David Bonetti, art critic writes, "David Ortins has emerged as the most interesting and substantial new painter in town." David will be showing with Pam Auchincloss Gallery in NYC in the spring of '89.

Ann MacNeill, (Art Ed.), Roslindale, MA. Ann is the Program Director for Boston Aid to the Blind. She spoke for the agency in a Boston Sunday Globe feature article.

Ellen Rothenberg (MPA/SIM, MFA), Cambridge, MA. Ellen will have a one-woman show in the North Gallery here at MCA, running February 22 - March 20. As part of the exhibition there will be a gallery talk and performance. Ellen will also be temporary faculty member with the SIM department this semester.

'79 1989 marks the 10th anniversary of your graduation!

David Lloyd Brown, (Paint) Boston, MA. David received an MFA from Cornell U. in '86. He is an adjunct faculty for Bunker Hill Community Coll., exhibits at the Clark Gallery (MA) and at Bess Cutler (NY) has a wide ranging exhibition, teaching and award history.

Nan (Anne) Collins, (Art History), Cambridge, MA. Nan has been teaching multi-media studio art and The History of Art of Rome, at the Notre Dame Intern'l School in Rome, Italy. She does Maya Archaeology in Central America during summers.

Janna Ugone, (Cer.), Northampton, MA. Janna recently left Chartpak, as Director of Mktg & New Product Development, to be president/designer at her own firm, Janna Ugone & Assoc., in Easthampton, MA. The firm launched a line of sculptural lighting & recently won recognition in the HD annual best of best products.

'80 Audrey (Belanger) Taylor, (3-D), Newburyport, MA, received an MFA from Tyler School of Art in '84. She is self-employed as an artist, showing this year at Temple U. and Abington Art Center.

'82 Marcia A. Finkelstein, (Paint), Brooklyn, NY. Received an MFA, Art Institute of Chicago, is Assistant cataloguer, permanent collection, Whitney Museum, NYC. Recently exhibited at NYU in the *Small Works Show*.

Meriam Kolker, (Indust. Des), Buffalo, NY, is a Sen. Designer for Fisher-Price Toys, and pursuing a M.A. in Creative Studies. She lectures to school children on innovation & creativity. She says "Toy design is fun!"

'83 Ed Malouf, (Des.), Brighton, MA, is an Environmental Graphic Designer for Sasaki Assoc. in Watertown, MA. He is married to Carol Lieb '85.

'84 Okay this marks the 5th year anniversary of your graduation from MCA - anyone interested in a party?

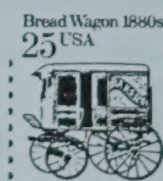
Silvana R. Garritano, (Art Hist), Cambridge, MA, is a lecturer at Newbury College & Mt. Ida College. She is also a costume designer for Ballet Theatre of Boston, Cambridge Chamber Ballet, etc.

Stephen Mishol, (Paint), was recently in a two person show at the Stavaridis Gallery in Boston, where he has previously been in group shows. In '87 he was exhibited at the Academy of Fine Arts in Warsaw. In 1986, Steve received a Fulbright Travel Grant, & was also a Mass. Art. Fellowship Program semi-finalist.

'85 Carol Lieb, (Photo), Brighton, MA, is a typesetter for INC. Magazine in Boston. She is married to Ed Malouf '85.

'87 Jennifer (Euling) Murphy, (Des.), Providence, RI. Jennifer married Colin Murphy, and is a graphic designer at Brown Univ.

DO NOT FORGET
Fill Out Your
Alumni/ae Update Form!



SURVEY

- How important was your MCA education in the following aspects?
 - Discovery of your talents.
 - Improvement of your problem-solving ability.
 - Motivation toward achievement.
 - Exposure to a variety of ideas.
 - Preparation for a career.
 - Your personal growth.
- What was the general quality of your MCA experience?
 - Very Important.
 - Somewhat Important.
 - Somewhat Unimportant.
 - Very Unimportant.
 - Uncertain.
- How important were the following influences on your decision to apply to MCA?
 - Academic reputation.
 - Quality of the faculty.
 - Alumni influence.
 - Impact of a recruitment event.
 - Visit to MCA campus.
 - Influence of parent.
 - Recommended by high school teacher or counselor.
 - Opportunity to study at Pro-Arts consortium.
 - Commercial value of MCA degree.
 - Proximity to your home.
 - The MCA catalog.
 - Alumni or faculty work.
 - Influence of a friend.
- Would you recommend MCA to a qualified student applicant?
 - Definitely yes.
 - Probably yes.
 - Probably no.
 - Definitely no.
 - Uncertain.
- People differ in their loyalties and attachments to their schools. How do you identify with MCA?
 - MCA, the college.
 - Your department.
 - The faculty.
 - Your classmates.
 - The creative environment.
 - The social environment.
 - Work produced by the faculty.
 - Work produced by alumni.
- Which of the following statement applies to you? (Check all that are applicable.)
 - I am a full-time practicing artist or designer in the field in which I majored.
 - I am a full-time practicing artist or designer in a related field.
 - I am a part-time practicing artist or designer, supplementing my income with other employment.
 - I am a manager or administrator in an area related to the arts or design.
 - I am employed in an area outside the arts or design.
 - I am practicing only for personal satisfaction.
- If working as an artist, which statement applies:
 - I am self employed.
 - I own my own company.
 - I am employed as an artist by a corporation.
- If you are employed in an art field, which one?

Illustrator	Jewelry
Designer/Graphic	Architecture
Teacher	Mechanical Artist
Fine Artist	Fashion Designer
Sculptor	Art Administration
Computer Graphics	Performance
Ceramics	T.V. Production/Film
Theatre Arts	Other
Crafts	
- Do you belong to professional art organizations? (Check all that apply.)
 - Yes, local.
 - Yes, international.
 - Yes, national.List the organizations . . .
- Do you regularly exhibit your work?
 - 1-5 times per year.
 - 5 or more times per year.
- Did you or do you actively participate in professional organizations?
 - I am a board member.
 - I donate my time.
 - I have no time.
 - I attend functions only.
 - I donate the services of my company.
 - I donate financially.
- When have you used MCA's Career Resources Office? (Check all answers that apply)
 - Used as a student.
 - Used up to two years after you left MCA.
 - Used more than two years after you left MCA.
 - Never used.
- Has your MCA education furthered your career?
 - Definitely yes.
 - Probably yes.
 - Uncertain.
 - Probably not.
 - Definitely not.
- Has your MCA degree had a positive effective on prospective employers?
 - Yes.
 - No.
 - Not Certain.

MAIL IT TO:

Perspectives

c/o Mass. College of Art
621 Huntington Ave.
Boston, MA 02115

Data from this survey will assist the Alumni Office and the Association in the planning of new programs and activities. It will help the staff of *Perspectives* bring you articles you want to read.

The results will be published in *Perspectives*.
Don't forget to send it in promptly!

- Do you use a computer?
 - I am using a computer for personal use only.
 - I am using a computer for business use only.
 - I am using a computer for graphics only.
 - I am using a computer for desktop publishing.
 - I am planning to use a computer in the future.
 - I am never planning to use a computer.
- Have you received awards for excellence or recognition in your chosen field? If so how many?
 - 1-5
 - 1-15
 - 15-30
 - more than 30If yes, answer the following . . .
 - Are you locally acclaimed?
 - Are you nationally acclaimed?
 - Are you internationally acclaimed?
- At any time since graduation did you make a major change in your career?
 - I went from a non-art occupation to an art occupation.
 - I went from an art occupation to a non-art occupation..
 - I changed from one art occupation to another art occupation.
- Have you returned to MCA since graduation?
 - Yes.
 - No.
- Have you given time in any area of service to MCA within the last three years? (If you have given time in any area of service to MCA during the last three years, please skip to question 20.)
 - Yes.
 - No.
- If you have not given time to any area of service to MCA during the last three years, which of the following statements best describes your reasons?
 - I feel no obligation to volunteer any time.
 - I'm not aware of any activity that might interest me.
 - I don't feel that I can contribute anything.
 - I disagree with current MCA policies.
 - I believe that alumni associations are only concerned with raising money.
 - Other.
- In your opinion, how important are the following Alumni Association functions?
 - Promoting alumni service to the College.
 - Sponsoring social and cultural events.
 - Assisting in fund raising.
 - Providing alumni with news about MCA.
 - Providing alumni with news in the art community.
 - Providing alumni with a job and social network.
 - Providing MCA with alumni "feedback"
 - Support of the College, student, and faculty events.
- If the alumni association were to hold the following functions what would you be most likely to attend?

Annual Alumni Weekend.	Reunions.
Annual Alumni Ball.	Other.
Annual Alumni Picnic.	
Annual Alumni Exhibitions.	
- How were you last contacted to give a gift to MCA?
 - By mail.
 - By telephone.
 - Personally.
 - I have not been approached.
- During the past five years, have you made a gift to MCA?
 - Yes, on an annual basis.
 - Yes, more than once.
 - Yes, once.
 - No.
- If you have not made a gift to MCA during the last five years, which of the following reasons best explains why? (Check only one item.)
 - I don't feel that the size of my gift would be worthwhile.
 - I don't think that my money would be spent wisely.
 - I don't consider MCA's need as important as others.
 - I disagree with MCA's policies.
 - I haven't been asked to give.
 - Other.
- Would the following factors influence you to contribute funds or to increase the size of your contribution to MCA?
 - A tangible acknowledgement of your gift (posters, books, MCA memorabilia, etc.).
 - Fund raising social events in your area (outings, dinners, etc.).
 - Fund raising cultural events in your area (lectures, exhibitions, etc.).
 - Specific information about MCA's financial condition.
 - Information about tax-advantaged ways of giving to MCA.
 - Information about the benefits of giving through wills or bequests.
 - Knowledge that your gift would be directed to your department.
 - A direct personal contact from MCA.
 - A telephone request from MCA.
 - An appeal through the mail.

- Why did you take Continuing Education courses?
 - To acquire a new skill.
 - To improve an existing skill.
 - To advance your career.
 - To gain access to facilities or equipment.
 - To pursue a leisure time activity.
- Do you live within easy commuting distance of Boston?
 - Yes.
 - No.
- Are you satisfied that MCA keeps you adequately informed about the school?
 - Very satisfied.
 - Somewhat satisfied.
 - Somewhat dissatisfied.
 - Very dissatisfied.
 - No opinion.
- How much of the *Perspectives* do you read?

All of it.	Little of it.
Most of it.	None of it.
Some of it.	
- Do you read the following *Perspectives* features? (Check all answers that apply.)
 - Front page news.
 - Other articles.
 - "A Letter From The President".
 - "Alumni News".
 - "News and Notes".
 - Departmental News.
 - Alumni Highlights.
 - Letter from the Editor.
 - Calendar.
- What is your opinion of *Perspectives*?

	very good	good	no opinion	not good
Quality of articles.				
Range of subjects covered.				
General appearance.				
Coverage of alumni and alumni events.				
Quality of photos and illustrations.				
- When did you first enter MCA as a student?_____
- What was your status as an MCA student?
 - Undergraduate.
 - Graduate Student.
- When did you receive an MCA degree (or diploma)?_____
- Have you received an advanced degree?
 - Yes, a masters.
 - Yes, a PhD.
 - No.
- Did you obtain a degree or certificate in another field (non art related)?
 - Yes.
 - No.
- In what division was your major field of study?

As an undergraduate:	As a graduate student:
Architecture	Industrial Design
Design	Teaching
Illustration	Fine Arts
Photography	Graphic Design
Fine Arts	Photography
Other	
- In what range is your personal annual income and household income?

Less than \$15,000	\$50,000 to \$74,999
\$15,000 to \$24,999	\$75,000 or more.
\$25,000 to \$34,999	
\$35,000 to \$49,999	
- Where do you reside? (Circle one.)

AZ	CA	CO	CT	DC	FL	VA
GA	HI	IA	IL	KY	LA	VT
MA	MD	ME	MI	MN	MO	WA
NC	NH	NJ	NM	NY	OH	
OR	PA	RI	SC	TN	TX	
- What is your age?

20-29	50-59
30-39	60 or older
40-49	
- What is your sex?
 - Male.
 - Female.
- Are you married?
 - Yes.
 - No.
- If married, is your spouse an alumna/alumnus of MCA?
 - Yes.
 - No.
- How many children do you have?

None.	One.	Two.
Three.	Four or more.	
- Does creativity run in your family? (Check all answers that apply)
 - Yes, both of my parents are artists.
 - Yes, one of my parents is an artist.
 - Yes, one or more of my children attended art classes.
 - Yes, one or more of my children attended art college.
 - Yes, one or more of my children work in an art field.
 - No.
- If yes, did they attend MCA?
 - Yes.
 - No.

ALUMNI/AE UPDATE

Please print or type clearly

Name:(Ms/Mr.)

Please indicate last name when at Mass Art, if different from above

Home Address Apt

City State Zip

Is this an address correction? YES NO

Telephone-Home ()

Spouse's Name Alumnus/a YES NO

Years of Attendance at MCA:

Respondent Graduate YES NO

Spouse Graduate YES NO

Class Year, Depart., Major: Respondent

Spouse

Date of Birth: Respondent Spouse

Social Security Number: Respondent

Spouse

Graduate School Name, Year, Degree:

Respondent

Spouse

Employer: Respondent

Title:

Address

City State Zip

Telephone ()

Employer: Spouse

Title:

Address

City State Zip

Telephone ()

Affiliation(s)

Please add any additional information you would like to share about family, work, recent or planned exhibits, etc.

I would like to participate in the Association's activities, please contact me for the following:

Class Reunions Exhibitions Newsletter
Career Resource Projects Fundraising General Assoc.
Other

Please help us to find alumni/ae whom we may have lost track of. Use additional sheets if necessary. Thanks.

Name Class

Address Apt

City State Zip

Telephone-Home () Business()

We welcome any comments you might have to help us make the Alumni Association serve you.

CALL FOR NOMINATIONS

Five Positions to be filled on the Alumni Association Board of Directors

5 DIRECTORS, each for a term of 3 years beginning in June.

The nomination procedure:
PLEASE copy this nomination form if you have multiple candidates. While every nominee will be given full consideration, the nomination committee will propose a slate based on the following criteria: 1. Leadership capabilities; 2. Ability to participate actively in meetings (can the nominee attend meetings and give the necessary time); 3. Reasonable historical (years of attendance), departmental, gender, and race representation; 4. Associations and resources: what will the nominee bring to the Board of Directors; 5. Agreement of the nominee to accept the position, if elected; and, 6. Nominations received by March 14, 1989.

NOMINATION FORM:

NOMINATOR: CLASS:

HOME ADDRESS:

CITY: STATE: ZIP:

TELEPHONE: (Home)
(Business)

NOMINEE:

CLASS: DEPARTMENT:

HOME ADDRESS:

CITY: STATE: ZIP:

BUSINESS ADDRESS:

TITLE:

STREET:

CITY: STATE: ZIP:

TELEPHONE: (Home)
(Business)

Please state briefly why you believe that your nominees would be suited for this position (skills, associations, strengths, attach additional sheets if necessary, include resume if possible):

Mail to : Mass. college of Art, Office of Alumni and Development, 621 Huntington Ave., Boston, MA, 02115
Attention: Nomination Committee

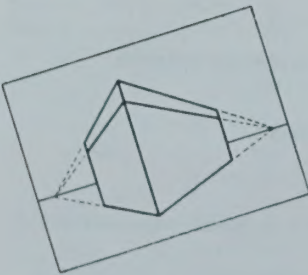


MCA Perspectives

Massachusetts
College
of
Art

Office
of
Alumni
and
Development

621
Huntington
Avenue
Boston
Massachusetts
02115



POSTMASTER:
Please send all address changes to the
Massachusetts College of Art
Office of Alumni Affairs
621 Huntington Avenue
Boston, MA 02115

Address Correction Requested

Non-Profit Org.
Bulk Rate
U.S. Postage
PAID
Boston, MA
Permit No. 59436

